

Writing

ELEVATING PURPOSE, PROCESS, CRAFT

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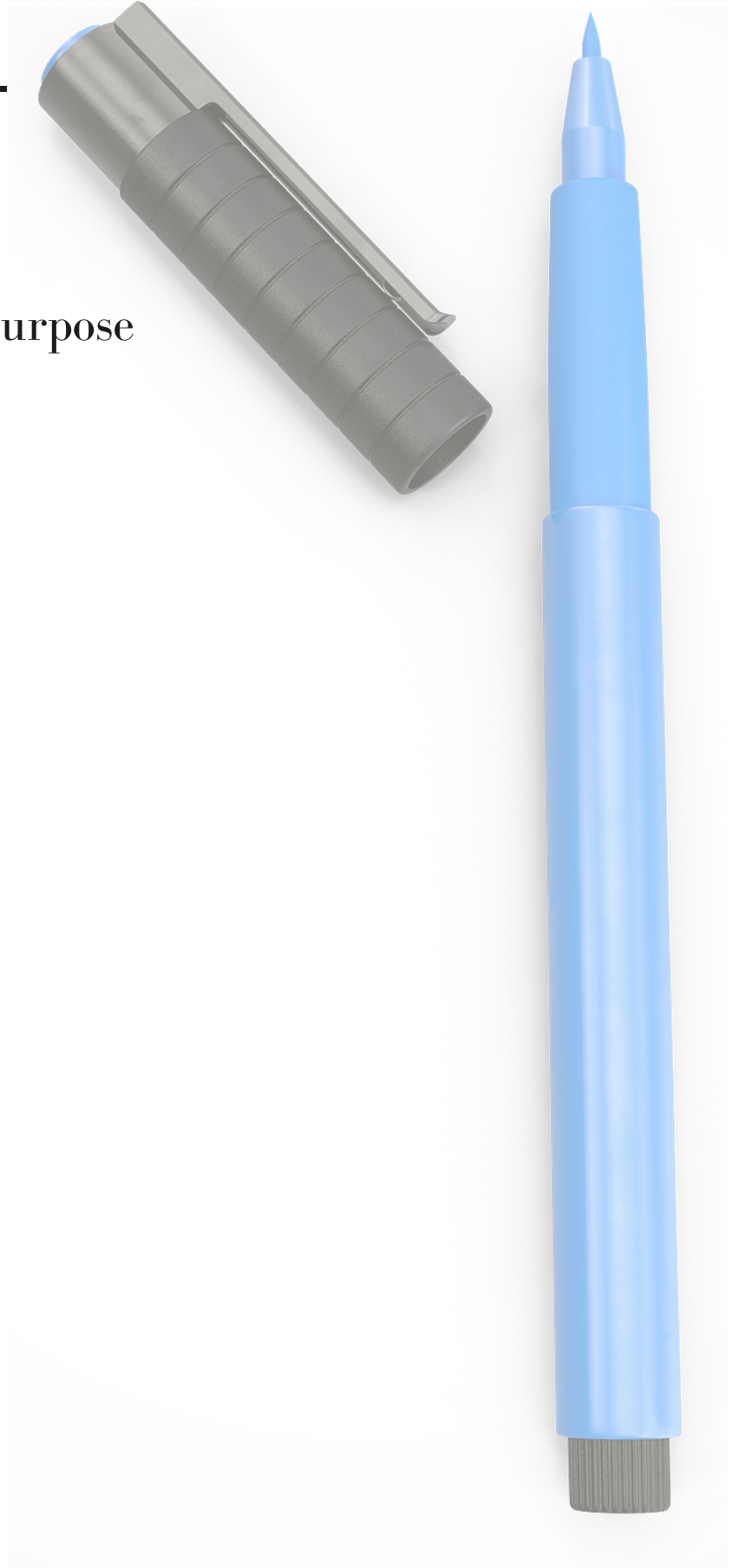
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What's Your Vision? *Teaching and Writing with Purpose*

FOUR CONSIDERATIONS

When you choose to become a teacher of writing, what difference did you hope to make? What was your vision of the writer you would help to shape and the professional you would become? Has it changed? If so, how? More importantly, why?

Who do you hope to empower?

What gifts are you eager to share?

What are you longing to repair?

What do you want to build?

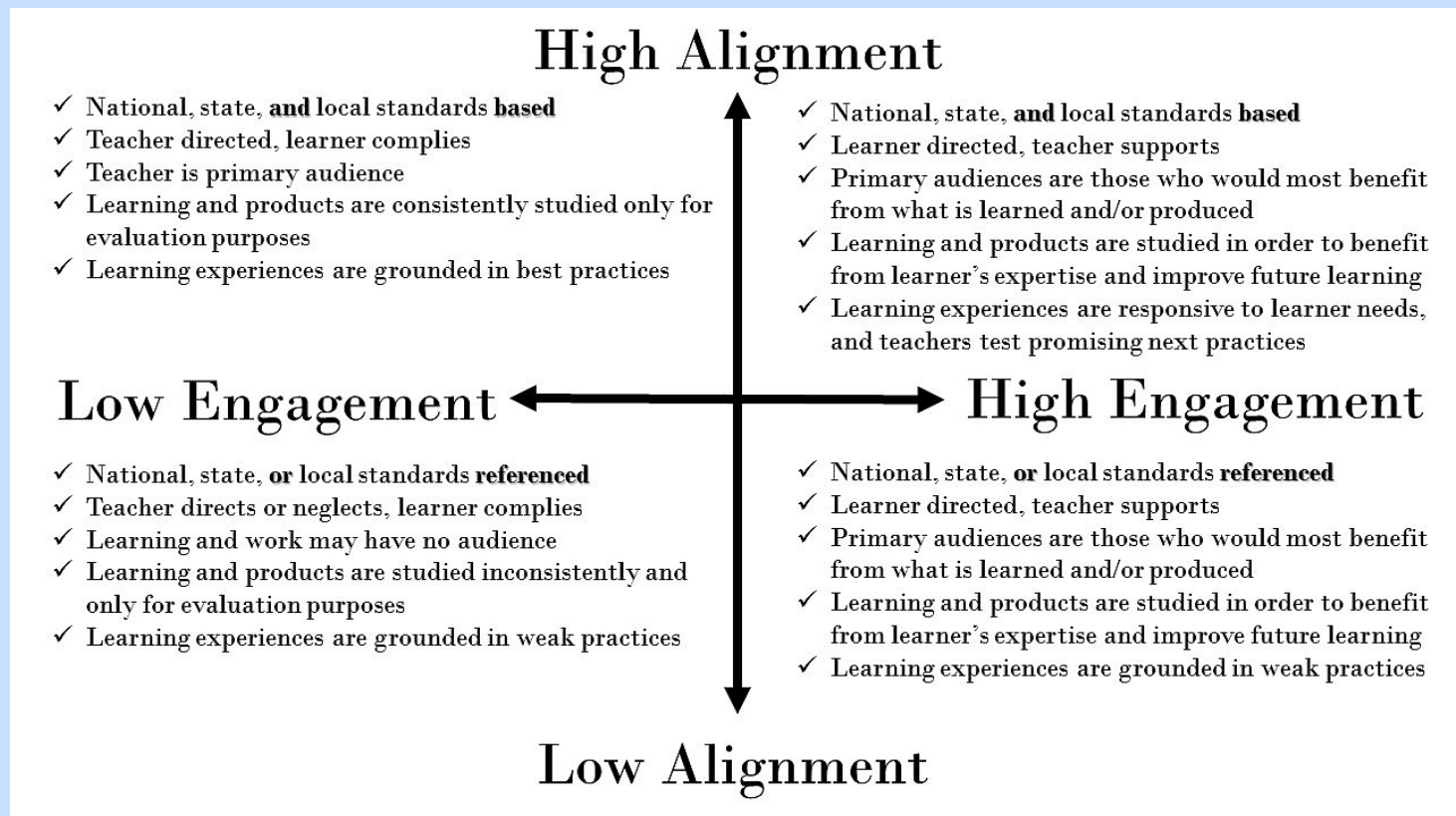
How can you adapt this activity for use with the writers you serve?

Embracing Standards

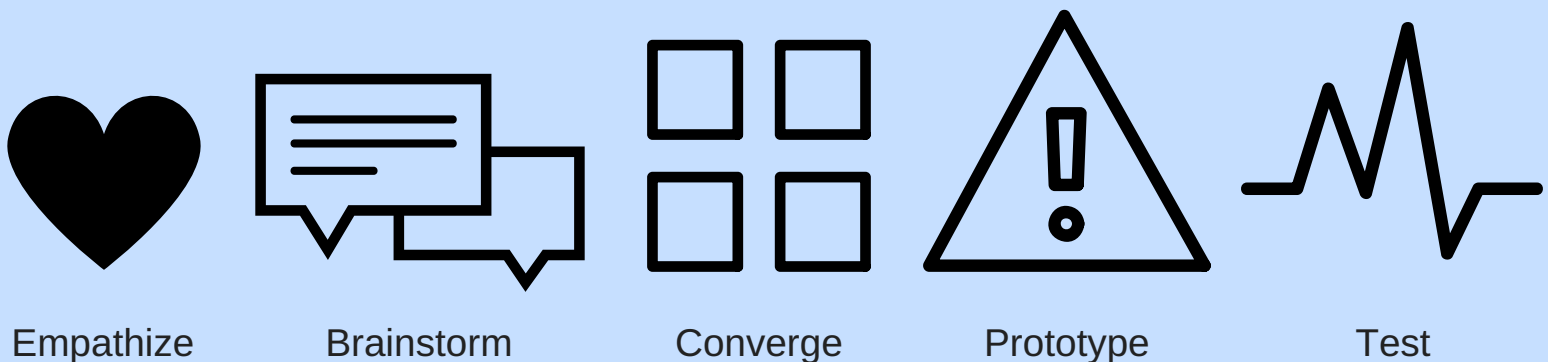
AVOIDING STANDARDIZATION

Consider this relationship:

The tension between alignment and engagement drives much of the dissonance around standards based learning. How can we harness its potential to serve writers well?



Now, Let's Do a Design Sprint:



Need a guide for future design sprinting?
Bookmark this page: <http://tinyurl.com/hbbu7re>

Thinking Deeply About Process

REVISITING AND RETHINKING TRADITIONAL FORMS

What do you agree with? What would you argue? What will you aspire to?

A writer's recognition of alternative approaches and eagerness to test and learn from them may account for some distinction between adept and less dexterous writers. To foster this understanding, we can begin simply by questioning the most popular models of the writing process and casting a critical eye over what these models make visible versus what remains concealed.

In its traditional form, the writing process appears to be linear: prewriting, drafting, revising, editing, and publishing. While such a model conceptualizes writing simply and clearly, it is decidedly misleading and has provoked serious misinterpretation. The process is not sequential, nor is it tidy, and when writers are initiated into their work in this way, the expertise they gain is likely superficial at best.

Other renditions of the process liken it to something more like a synergistic web than a series of steps. While these models promote a more accurate representation of the process, they fall short in another significant way: they only lay the surface bare by labeling and connecting different aspects of writing. The magic of the process remains concealed.

Familiarity with writers and writing has taught me that there is no one way to experience the writing process. It is a multifarious and ever-shifting enterprise. While models can help us develop a sense of what happens for most writers, they cannot represent the various ways individual writers move into and out of phases, nor do they establish set patterns for the actions and types of thinking writers do during the process. I've learned that much can be gained from asking writers to define and sketch their own models rather than imposing one on them.

Consider your own process: What does it typically look like? Do you always begin by brainstorming ideas, or do you prefer to leap right into drafting? Are you a planner, or do you prefer to let your stories surprise you?

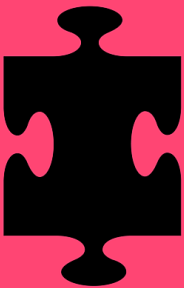
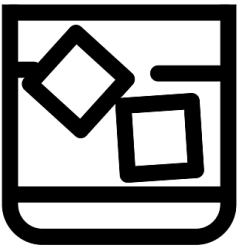

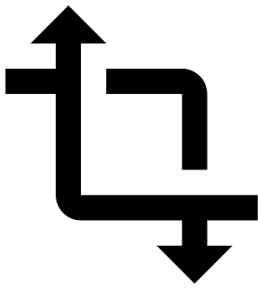






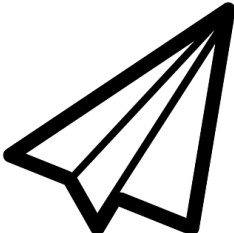

Asking these same questions of young writers helped me discover something important: It's interesting to compare how writers move from one state in their processes to the next, but what happens at the intersection of states is incredibly compelling, and so is the transformation in thinking that I witness when writers strive to make what happens there apparent.

Writing can sometimes seem like an ethereal endeavor, but self-awareness makes us masters of our own experiences. The most masterful and satisfied writers I know share one commonality: Regardless of how they approach the process, when they speak about what happens in the intersection of states, their descriptions are reminiscent of tinkering.

Make Writing: 5 Teaching Strategies that Turn Writers Workshop into a Makerspace, Stockman, 2015

Tinkering Around

HOW DOES THAT LOOK? HOW DOES IT SOUND?

			
WORK BIT BY BIT	GET MESSY	WONDER	DABBLE
	 MAKER MOVE: TINKER <small>Adapted from <i>The Art of Tinkering</i> by Karen Wilkinson and Mike Petrich</small>		
EXPLORE	LOOKS LIKE: SOUNDS LIKE:		DISCOVER
	<p>Improving the things we make and the things we write by making small changes, bit by bit.</p> <p>Using tools and materials in ways they weren't intended.</p> <p>Messing around in order to come up with uncommon solutions.</p> <p>Going slow, being curious, and thinking with our hands.</p> <p>Fiddling, dabbling, and letting the things we make and write reveal themselves to us.</p> <p><small>MAKEWRITING.COM</small></p> <p>"Let's play with this small part and see if we can make it work better."</p> <p>"How could you use this differently?"</p> <p>"How can we hack this?"</p> <p>"I wonder what this does and how it happens?"</p> <p>"I'm not sure what this will be yet."</p>		
DEVIATE			INVENT
			
RETHINK	PERSEVERE	PLAY	HACK

Tinkering

FOUR STEPS TO START

TINKERING

through the writing process

When writers tinker, they engage in a purposeful sort of fiddling. Perfecting the product isn't the priority.

Learning how to experiment with text is.

Ready to tinker with your own draft? Try this:



Ideate

Spill as many ideas as you can onto sticky notes: one per note. Mix them, and then remix them. Bump ideas against each other until new ideas spark. Which idea shines brightest? Grab it.



Replicate

Find authors that you'd like to emulate. Study their work, and rip out the parts you'd like to mimic. Spread them across a foam board, a table, or the floor. Study each bit. Unlock the author's technique. Tinker with it in your own writing, working bit by bit.



Draft

Write one slice at a time. Use sticky notes, index cards, or a copier to make your draft movable and each bit mixable. Push the pieces around. Bump them against each other. Look for spark.



Rethink and Revise

Lift one small bit of text out of your draft. Revise it three or four or five or more different ways. Get some feedback. Choose the version that you like best. Drop it back into your draft.

FIND OTHER GREAT TOOLS FOR TEACHING WRITING AT MAKEWRITING.COM

Improving Writers' Craft

WHAT DO WE KNOW? WHAT DO WE NEED TO KNOW?

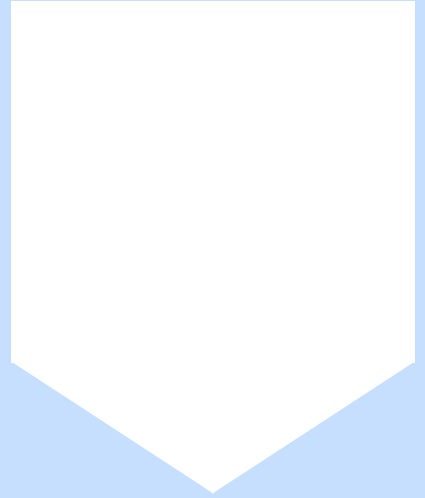
Ideas



Organization



Word Choice



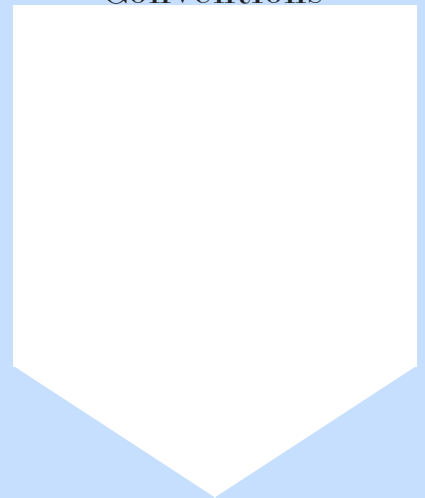
Sentence Fluency



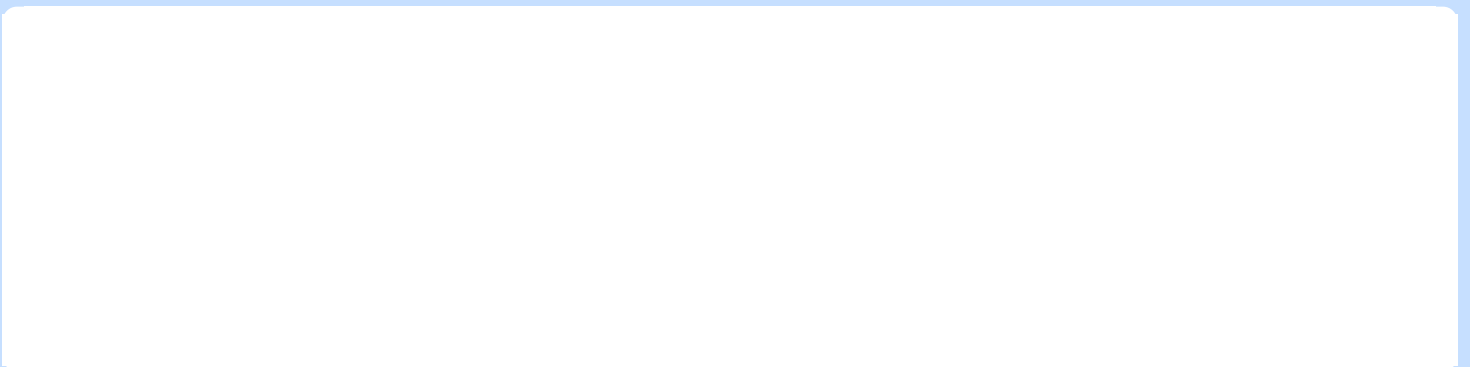
Voice



Conventions



Learning Goals:



Talking with Writers

MODELING AND COACHING HIGH QUALITY FEEDBACK

Review the scenarios below, using the rubric provided on the next page.

Be prepared to discuss the quality of feedback provided to each writer, using specific evidence.

Scenario 1:

Adeline's teacher assigns an essay for homework. She completes it and submits it for a grade. Three weeks later, she receives her paper back. The letter C at the top indicates her grade. It's accompanied by this comment:

Adeline, you need to use more evidence to support your claim in paragraph two.

Scenario 3:

Nadia draws a picture of a turtle. Then, she labels the turtle. Her teacher peeks over her shoulder and points to the turtle's shell. She says, "I wonder what color the turtle's shell is Nadia. Please use your colors to show me."

Scenario 4:

Vas submits a research paper to his teacher for review. He receives it back the next day with a smiley face on top and the following feedback: You've researched this topic thoroughly. Your work is very detailed, but you need to cut this back a bit. It's also vague in some spots. Check your spelling, punctuation, and mechanics too. I caught some run-on sentences and some fragments as well. Fix them, please.

Scenario 2:

Amir is struggling to describe the main character in his short story. He asks his teacher for this specific feedback through Google Docs. She reads it that day and leaves this response in the margin:

Hi Amir! This is an important story that could inspire readers to think carefully about integrity. You tell readers that your character fails to walk his talk. I'm wondering if you can show us this instead. What if he made a commitment to someone and then failed to follow through on something important? What do you think? Want to try? Play around with this idea as you have time this week. Let me know when you're ready to talk more. I'm looking forward to seeing what you do!

Now, examine the tools and protocols provided in the digital binder below.

Which do you find most useful? What would you add to this binder?

Talking with Writers: Coaching Students to Request and Provide High Quality Feedback

tinyurl.com/mur7njm

Defining High Quality Feedback

Adapted from the work of Learner Centered Initiatives, 2016

DIMENSION	EXPERTS Provoke Learning and Revision	MASTERS Coach Revision	NOVICES Inform	LEARNERS Grade or Evaluate
PURPOSE	Inspire writers to examine the alignment between what they learned and what they produced Provide criteria-specific feedback Provoke the writer with questions that inspire changes in thought and work	Coach revision with specific suggestions	Inform the author of general areas for improvement	Grade or evaluate without feedback
TIMING	Provided when the writer is best able to engage in thoughtful reflection and pursue deep revision	Provides the writer enough time to use it, prior to publication or assessment	Provided during routine times that may not provide the writer time to adequately respond	Provided upon completion of the work, beside a grade
CONTENT	Descriptive, specific, respectful, and encouraging Describes strengths first, and then identifies points for improvement Refers specifically to the writer's work Attends to the most meaningful and powerful strengths and needs Invites but does not require the writer to respond to feedback, honoring ownership Informed by reviewer's knowledge of quality work, the writer's abilities and development, previous experience, and attitude	Mostly general, with some specific, respectful, and encouraging Describes specific points for improvement first, and attention to needs is heavier than strengths Makes general references to the writer's work Addresses strengths and needs without prioritizing Requires revision but provides choice Informed by reviewer's knowledge of quality work and the writer's abilities	General statements are discouraging Identifies general weaknesses Grounded in opinion rather than the author's work Addresses least significant strengths and needs Makes corrections, assuming ownership of writer's work Informed by reviewer's knowledge of quality work	Vague, frustrating Provides no specific information

TEACHING THAT MAKES SENSE

TTMS.ORG

WRITING FIX

WRITINGFIX.COM

NWREL

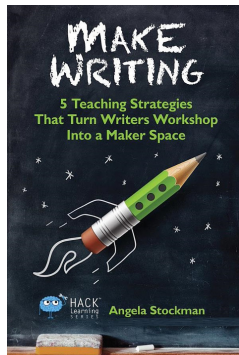
EDUCATIONNORTHWEST.ORG/TRAITS

MAKE WRITING

MAKEWRITING.COM

I SHARE RESOURCES HERE:

TINYURL.COM/ZC2H9O3



Available on Amazon:

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